A REPORT BY TOM RYAN

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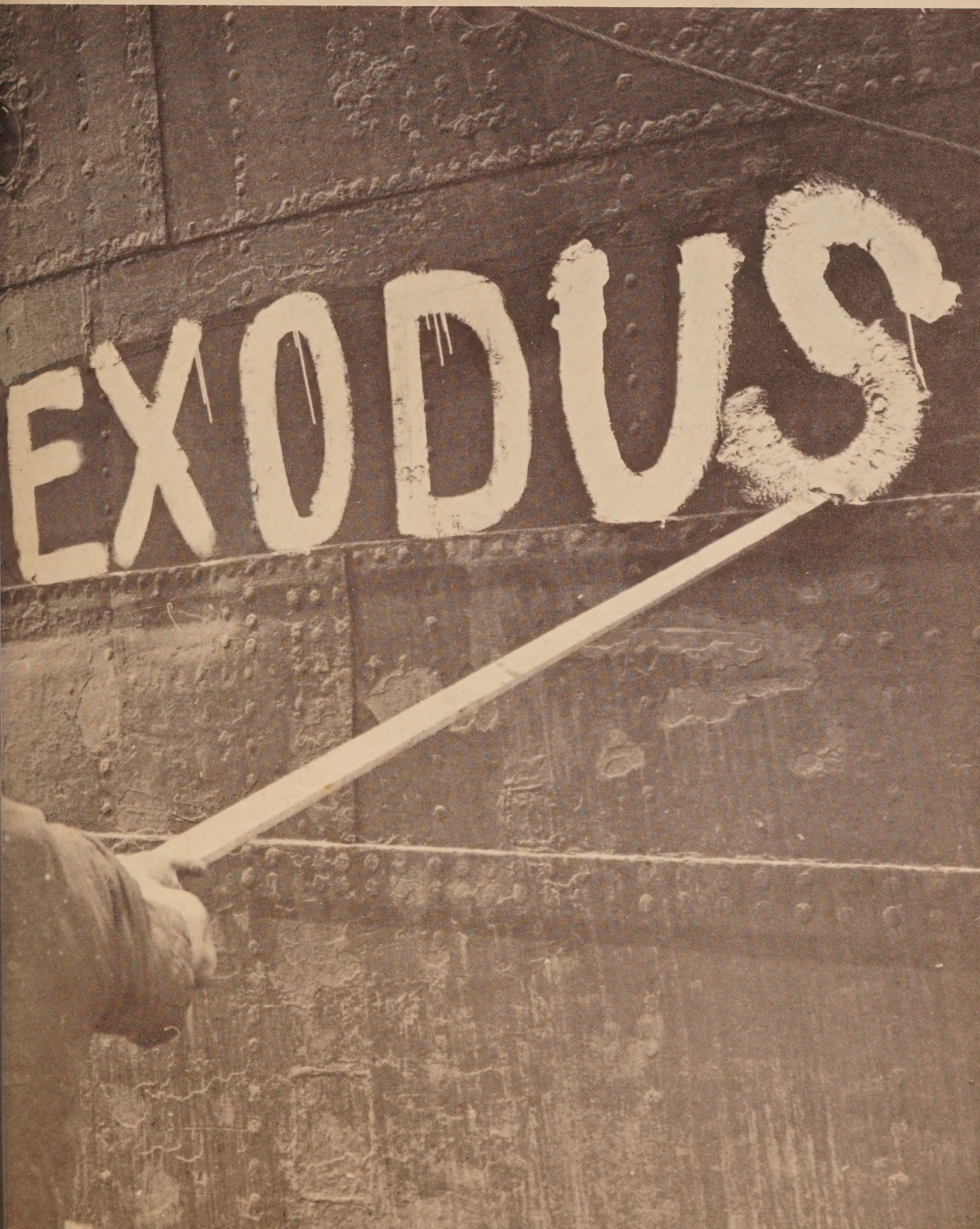
OTTO PREMINGER

FILMS

A REPORT BY TOM RYAN

A RANDOM HOUSE BOOK


EXODUS

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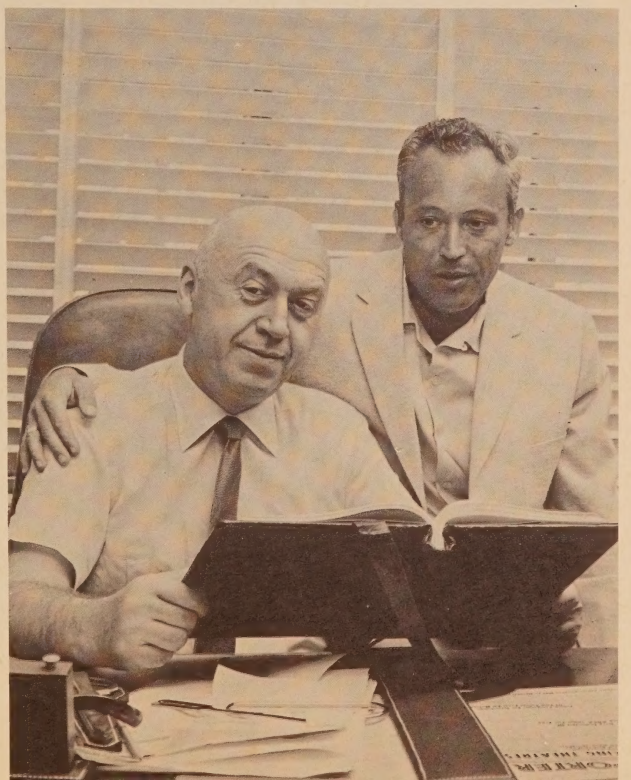
PREMINGER BUYS EXODUS

NEW YORK, MAY 25, 1958: Otto Preminger today announced that he has acquired the motion picture rights to EXODUS, a forth-coming novel by Leon Uris. The novel, which Doubleday will publish on September 18 of this year, deals with the troubled times immediately following World War II, when the Israelis, determined to have their own state in Palestine, found themselves in direct opposition to official British policy. Preminger said that he intends to film the book entirely on location, using real locales instead of sets. He hopes to begin work on the project in March of 1960.

The EXODUS purchase gives an interesting look into the working life of a Producer. Preminger first got wind of the book almost by accident. Visiting his brother, a Hollywood agent, he noticed a manuscript, which was about the size of three New York telephone directories. His curiosity was piqued by the bulky novel, and he asked about it. He was told that it was called EXODUS, and was a novel set against the background of the founding of the modern state of Israel. He was intrigued. But his brother informed him that the rights were not available.

It seemed that when Uris had conceived the idea of the novel, he was not in a position to take the two or three years off from his screen writing career and do the enormous research job he felt was needed. Faced with this conflict between art and commerce, he did what many writers do: he went to see his agent. The agent also sparked to the idea, and kindled the enthusiasm of Dore Schary, then head of Metro-Goldwyn-Mayer. Schary took an option on the book and agreed to underwrite some of the research expenses. Uris went home and packed for a two year stay



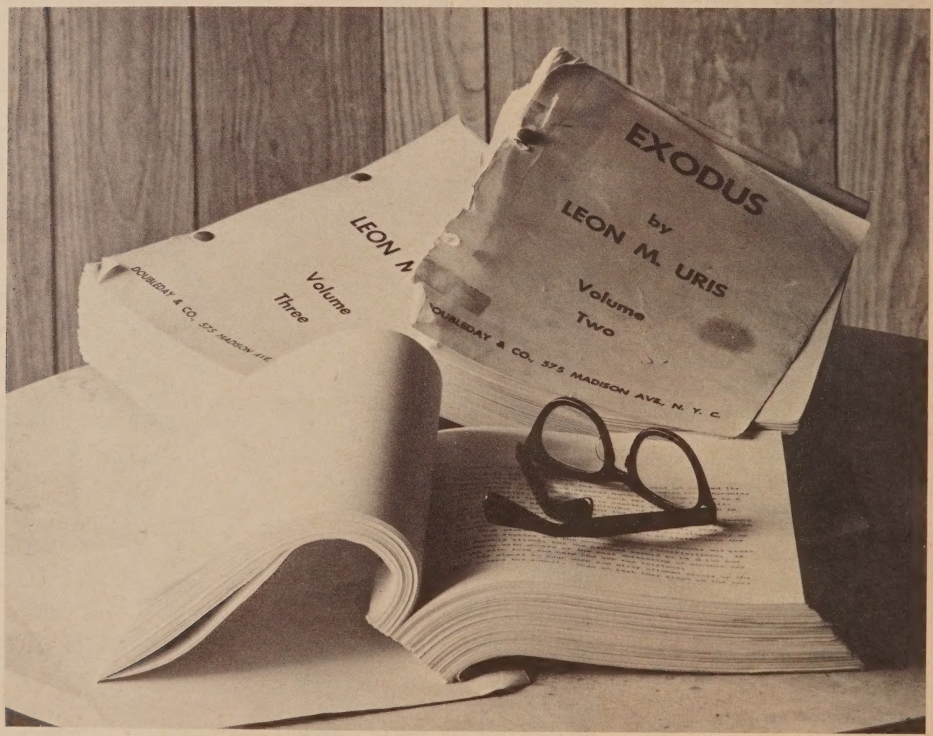
in Israel and Cyprus, principal scenes of the novel.

The research and writing of EXODUS took more than three years. When it was completed, the manuscript was close to 1500 pages long. In due course, it was delivered to MGM, and the studio picked up its option, despite the fact that Schary, the novel's original champion, had long since left the studio.

Preminger started the book that night. "I read until five o'clock the next morning", he recalls. "I could not put the book down. Before I was halfway through, I knew I had to make the movie." Returning to New York, he began to try every means he could think of to obtain the property. He learned that MGM was not terribly excited by the book. In fact, there was only one producer on the lot who wanted to film it. He knew further that MGM had a tradition of being extremely cautious with any controversial subject. Preminger then based his campaign on one idea; this book must be filmed and Metro would never film it. Therefore, why not sell it to him?

The campaign was a long one, involving before it was through such figures as Joseph Vogel, President of Loew's Inc., parent company of MGM; George Schaeffer, Preminger's Sales Representative who put on pressure in Hollywood; and Billy Rose, a friend of both Vogel and Preminger, who acted as an intermediary. Finally, MGM gave in. They agreed to a transfer of the contract to Preminger including a commitment with Uris to do the screenplay of the novel. Considering the world wide success for which the book was destined, this constituted a deal unmatched in the annals of trading since the Indians managed to unload Manhattan Island on the Dutch for the staggering sum of $24.

Later, Preminger's enthusiasm for the novel led him to give Uris a participation in the profits of the film.



EXODUS LOCATION SEARCH TO BEGIN

NEW YORK, NOVEMBER 10, 1959: Otto Preminger left New York today on the first leg of an extensive trip to scout locations for his forthcoming film version of EXODUS. Within a year of publication, the novel by Leon Uris, has already established itself as the best selling book of the decade. Mr. Preminger plans to begin directing the film in March of next year. He estimates that it will take close to four months to complete shooting. He intends to make the picture entirely on location, using no sets, a technique which served him well on his last film, Anatomy of a Murder.

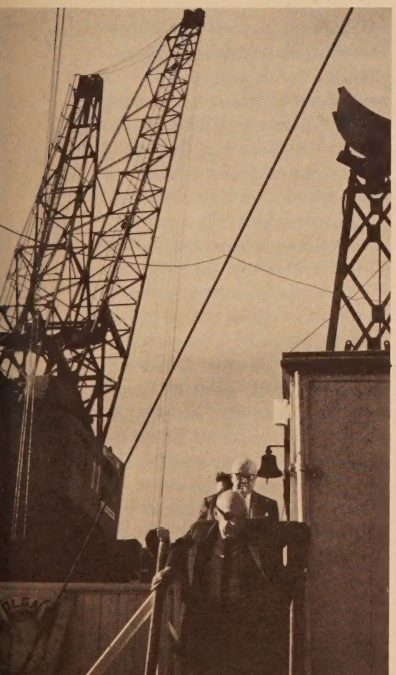
Preminger goes first to London, where he will stay for a few days. Then he proceeds to Israel and Cyprus with a staff of technicians. These include his Art Director Richard Day, winner of nine Academy Awards; his General Manager Martin Schute; his production manager Eva Monley; and his first assistant, Gerry O'Hara.

Mr. Preminger will have a lot of work to do during the two week trip. He has already scheduled appointments with Prime Minister Ben Gurion (shown above with Preminger, Mrs. Preminger and Mrs. Ben Gurion); Archbishop Makarios of Cyprus; and Sir Hugh Foot, British Governor on Cyprus. In addition, he will try to see as much of both countries as possible, before making definite location choices.

In a news conference just prior to his departure, Mr. Preminger stated that this was his second trip to Israel. He went there for the first time last July. During that time he arranged for full government cooperation in Israel. "The trip was very valuable," he said yesterday. "For one thing, I met a lot of people, and they were all very helpful. For another, I decided to make the movie in color. Originally, I had felt the book lent itself more to black and white. Then, after seeing the country, I definitely made up my mind to shoot in color. I want to show Israel, the real "star" of EXODUS, with as much realism and authenticity as possible. I think I can do this best in color, while still retaining the documentary feeling I want to give the film."

During his two weeks of location hunting, Preminger and his staff will seek filming sites in such ancient Biblical locales as Nazareth, Kafr Kana (the Biblical Cana) and Jerusalem; as well as in Atlit, Caesarea, Acre and Haifa. In addition, they will also travel to Cyprus, where the first part of the story takes place. Here, they will scout locations in Nicosia and Famagusta.

Preminger and crew scout locations in Israel and on Cyprus. Above right: in the Valley of Jezreel; left: atop bathhouse adjoining Acre Prison. Below left: with Archbishop Makarios center: at Youth Village; right: at ancient Port of Haifa.



Besides the actual scouting of location sites and arranging for permission to photograph them, the Preminger party will have a variety of other tasks. Among these are persuading the Israeli government to allow them to film at the famous old fortress of Acre, built in the Seventh Century A.D. The fortress is now used as a mental hospital, but will revert to a prison for the film. In restaging the famous Acre prison break, accuracy will be of paramount importance. Not only has the script duplicated exactly the methods used in real life to smuggle explosives and other implements into the prison, but the very same wall which was blown up during the break will be blown up for the film. This wall, which has been rebuilt since the break, will be blown again with the same type of charge. After shooting, it will have to be rebuilt again.

Arrangements will also be made to borrow two Israeli destroyers (which will appear in the film as British Men of War) and such practical matters as settling on accommodations for the more than 500 persons necessary to make the film. These 500-cast, crew, wives, children, will comprise a veritable U.N. with actors from America and Great Britain, as well as from Israel and Cyprus; technicians from Hollywood, London and Rome; and other crew members from all over the world. In addition to his regular crew, Preminger wants to employ several promising members of Israel's infant film industry, in order to give them an opportunity to observe American film making in action.

Preminger Reveals:

TRUMBO SCRIPTS EXODUS

NEW YORK, JANUARY 19, 1960: In an exclusive interview with A. H. Weiler of the New York Times, Otto Preminger, who will produce and direct the film EXODUS, today revealed that Dalton Trumbo is writing the screen version of the best selling novel. The Times, which featured the story on its front page — unprecedented space for a film writing assignment — interviewed Preminger on his return from a whirlwind four day trip to London where he requested and received British Naval cooperation on the film from Lord Mountbatten. (Later, this cooperation was withdrawn, largely at the urging of General Darling, British military commander on Cyprus. But in a curious display of *noblesse oblige*, Darling did lend the production his own military insignia to use on the uniform worn by Sir Ralph Richardson in the film. Despite the lack of official cooperation however, a great deal of interest, hospitality and generosity was shown towards the production by Sir Hugh Foot, British Governor of Cyprus, when the company filmed there during the tense last weeks of British rule.)

Dalton Trumbo, scripter of EXODUS, was one of the original "Unfriendly Ten" convicted of contempt of Congress in 1947 for refusing to answer questions before a Congressional Committee. Subsequently, amid much controversy, he was sentenced to a prison term which he served. Following his release, he lived briefly in Mexico and then moved back to California.

The announcement of Trumbo's assignment had caused considerable comment. In the past, Mr. Preminger has done battle with the Hollywood Production Code, and various state and local censor groups. This time, however, he is taking on the notorious Hollywood blacklist. This blacklist, has been in effect since 1947. At that time, in a meeting at New York's Waldorf Astoria Hotel, leaders of the motion picture industry made an agreement commonly known as the Waldorf Manifesto. By the terms of this agreement, all those entering into it promised not to employ anyone who had invoked the Fifth Amendment. While the Manifesto has never been openly repudiated, it is common knowledge in the trade that Trumbo and many others involved have been working steadily under a variety of pseudonyms. Trumbo, for example, won an Oscar in 1956 for his screenplay of The Brave One. He has also written screenplays for dozens of top films under at least four names.

Originally, Leon Uris, author of the novel, had been named to script EXODUS. Mr. Preminger refused to be drawn into a discussion of why Uris had been replaced by Trumbo. "Let us simply say", he remarked, turning aside all further questions on the subject, "that we did not see eye to eye on the project. "Perhaps," he added, "an author is not always the best adaptor of his own material. But that does not in any way lessen my appreciation and enthusiasm for Uris as a creator of passionate stories and

vital characters."

Continuing, Mr. Preminger said, "I got in touch with Mr. Trumbo last July and discussed with him the various problems in translating the story of EXODUS into a film. After a week of conferences, I signed him to do the screenplay. My decision, after months of close collaboration, was simply realistic and practical, not political. I thought then, as I do now, that he is the best man for the job. He will receive on the screen the credit he deserves. I think that to employ Trumbo and hide that fact under a fictitious name would constitute cheating the public. I am not an authority on the Hollywood blacklist. But assuming that such a thing exists, I will not participate in it. In my opinion, it is illegal and immoral.

In our free democratic way of life, we do not keep on punishing a man once he has paid for violating the law. And inquiring into a man's politics and religion and discriminating against him because of them is not the American way. I consider it a privilege to be an American. But every privilege carries corresponding duties with it. And one of our most important duties is to protect the rights granted to us by the Constitution. The only way to protect these rights is to exercise them. If we don't exercise them they deteriorate and eventually cease to exist. We have seen that happen in other countries where complacency permitted totalitarianism to destroy the rights of free men. We were shocked when the Russians did not allow Boris Pasternak to accept the Nobel Prize. Is keeping Trumbo's name off the screen really so different?

"I am opposed to everything Communism stands for. And one of those things is the arbitrary refusal of Man's right to work. All those self-appointed guardians of our welfare, the pressure groups, who now yell because I put his name on the screen and give him due credit for his work should thank me instead of berating me. I'm informing the public that this is his work. If anyone resents the truth and the man so much that they don't want to see a film on which he collaborated, the very fact that his name is publicized makes it easier for them to avoid it. than if he were hidden under a pseudonym. However, I believe in the fairness of the American public. I believe that they will judge only the picture and not be prejudiced by the past of its author."

EXODUS CASTING TO BEGIN

NEW YORK, AUG. 25, 1959: Otto Preminger today announced that he has begun casting on his next film, EXODUS. Before leaving for Europe where he will attend the Venice Film Festival showing of his latest film, Anatomy of a Murder, the producer-director stated that he was already negotiating with several top stars, and expected to announce his cast in the near future.

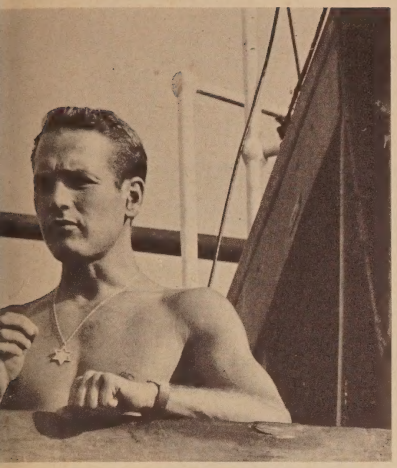
The biggest problem in casting EXODUS, Preminger continued, was the almost overpowering interest in the best selling novel. Everyone, he remarked, has his own ideas on who should play the leads. "I even have some of *my* own", he added. Continuing, he said, "The interest in this book is incredible. I have never been involved with anything like it. Every day I get letters from people. All sorts of people. Some of them took part in the events described in the novel, and want to help if they can. Others just want to express their good wishes.. Something about this book touches people very deeply. It is like a crusade to them. Even technical people—soundmen, electricians and so forth—write me and say they must work on this film. They will even do it for nothing, they say, because it means so much to them."

PAUL NEWMAN NAMED FOR TOP EXODUS ROLE

NEW YORK, AUGUST 31, 1959: Producer, director Otto Preminger today announced that he had signed Paul Newman for the leading role of Ari Ben Canaan in his film version of Leon Uris' best selling novel EXODUS. The announcement climaxes almost a year of speculation as to which star would get the plum role. Explaining why he had chosen Newman, Preminger stated "It's really very simple. When I read the book, Newman was the actor who occurred to me immediately. I never considered anyone else, as a matter of fact. Before the book was published, I sent a copy to Paul, and he was crazy about it. He told be he would love to play it. And that was that."

Although one of the youngest top stars in the business, Newman has an unchallenged record of success. He starred in his very first film, and has since gone on to such hits as Somebody Up There Likes Me, in which he played Rocky Graziano; The Long Hot Summer, in which he first co-starred with his wife, Joanne Woodward; Cat On a Hot Tin Roof, the film version of Tennessee William's play in which he played opposite Elizabeth Taylor; and Rally Round the Flag and From the Terrace, in both of which he again teamed with Miss Woodward. On the Broadway stage, he has appeared in Picnic, The Desperate Hours and Sweet Bird of Youth, all outstanding successes.

Newman was born on January 25 in Cleveland, Ohio. His first acting was done in a school pageant for Washington's Birthday. "But," he



says, "it wasn't until much later that I ever thought of acting as a career."

He attended Kenyon College as an Economics Major. In his spare time, he played for the school's football team. When he was thrown off the team for breaking training, he says he needed something to fill in his spare time, so he decided to join the dramatic socitey. Before long, he was directing as well as starring in all the college productions, and also found time to write an original musical comedy.

World War II interrupted his studies, but after a three year hitch in the Navy, he returned to Kenyon and graduated. After leaving school, he took over the operation of his family's sporting goods store. But soon the acting fever took hold of him again, and he enrolled in Yale's famous Drama School. He came to New York in 1952, and began a career in television and on the stage. An outstanding TV role in Hemingway's The Battler, led to Somebody Up There Likes Me.

Mr. Newman feels that his role in EXODUS is one of the most demanding he has ever played, as well as the most satisfying. "When I read the book," he has said, "I felt that a monumental movie could be made from it and I hoped that I could be a part of such a film. I'm very glad I was."

EVA MARIE SAINT INTO PREMINGER FILM

HOLLYWOOD, SEPTEMBER 15, 1959: Academy award winning actress Eva Marie Saint was signed today to play Kitty Fremont, the American nurse, in EXODUS. The role, which will keep Miss Saint busy filming in Israel and Cyprus for several months, will be a change of pace for the actress who has so far successfully avoided the pitfalls of "type casting." In announcing her for the part, director Otto Preminger said, "She is the best actress for the role and I'm very happy she is going to play it." Miss Saint said she was so excited about the forthcoming trip to Israel that she intended to start studying Hebrew immediately.

Although she has never worked with Preminger before, Miss Saint has a record, envied by most top female stars, of drawing Hollywood's best directors. Although she has been highly selective about film roles, having played only five since she shot to fame in On the Waterfront, she has been directed by such outstanding men as Elia Kazan, Fred Zinneman and Alfred Hitchcock.

She has also had some lovely roles, including the touching Edie in On the Waterfront, for which she won an Oscar in 1954; the spunky Nell in Raintree County with Montgomery Clift and Elizabeth Taylor; the long suffering wife in A Hatful of Rain; and the glamorous espionage agent

in North by Northwest, opposite Cary Grant.

With all of that success, it comes as a bit of a shock to learn that Miss Saint did not want to be an actress "for as long as she could remember." Instead, she decided quite late to become one while preparing for a teaching career at Bowling Green State University.

Miss Saint was born on July 4th in East Orange, New Jersey. Eva Marie Saint is her real name. She grew up mostly in Delmar, New York, a small town near Albany. While she was in High School, she and her older sister Adelaide tried out for the school play. Eva failed to get a part. The teacher predicted a brilliant theatrical carer for Adelaide but no future at all for Eva.

At Bowling Green, she tried out for a play on a dare, to her surprise got the lead. From then on, there was no stopping her. After graduation, she came to New York and lived with her family in Long Island. Soon she was appearing regularly on television, and one of the roles she created, in A Trip to Bountiful, she recreated on the Broadway stage. The play was a flop, but Eva was a big hit. More important, she was seen by Kazan, who gave her the lead opposite Marlon Brando in Waterfront.

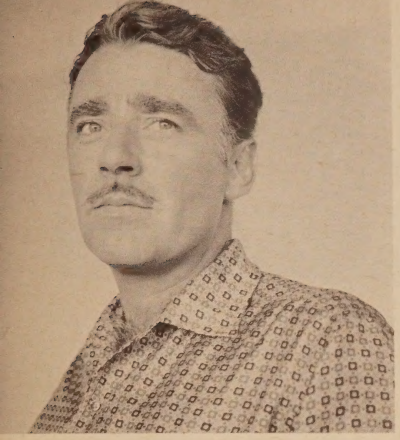
Miss Saint is married to Jeff Hayden, a director. They have a son, Darryl and a daughter Laurette. Eva confesses, if asked, to one wild urge: she would love to do a musical.

RALPH RICHARDSON

Sir Ralph Richardson, who plays General Sutherland, is one of England's finest and most popular actors. For one who was to go on not only to international fame, but also to knighthood, he began his career most inauspiciously. Born in Cheltenham, Gloucestershire, his family had produced no actors, but several painters. Consequently, when he was unable to find work as an actor, he convinced one producer to hire him as a scene painter, and from that precarious toehold on the theatre, went on to acting.

His debut came in 1921, at Brighton, in a production of The Merchant of Venice. After 4 years playing repertory throughout England, he made his London debut in 1926 in Oedipus in Colonus. From then on, he was seldom idle. His first American appearance was in the Katharine Cornell production of Romeo and Juliet, in which he played Mercutio. During the war, he served as a lieutenant commander, and afterwards, was named co-director of the Old Vic Theatre. As a member of that famed group, he took part in their first American tour, now almost a legend, playing such roles as Falstaff and Uncle Vanya.

Although Sir Ralph made his film debut in The Ghoul in 1933, his greatest film fame has come since the war, with such successes as Anna Karenina, The Heiress, The Fallen Idol, Breaking the Sound Barrier, The Outcast of the Islands, Richard the Third, Our Man in Havana and the recent Oscar Wilde. He and his wife — Meriel Forbes — live in London where, almost every season, he can be found acting on the stage at night and in films by day.



PETER LAWFORD

English born Peter Lawford (Major Fred Caldwell) has a rare villain's role in EXODUS. Best known for 2 successful television series and earlier films, he usually plays a charming hero. His offbeat casting in this film occurred when Producer Preminger wanted someone "different, not one of these cliché Englishmen" to play Caldwell. Taking into consideration the comedy as well as the villainous aspects of the role, he remembered that famed director Ernst Lubitsch had once said that Lawford would, in his opinion, be the next Cary Grant. Preminger dispatched a script to Lawford and a deal was made.

Lawford has probably made more films than anyone else his age. Starting as a child in England, he found that his acting experience could be of use to him when his parents and he were trapped in Florida without any money by the outbreak of World War II.

His sophistication — he had been raised all over the world — and his youth — at a time when leading men were scarce due to the war — soon moved him into the upper echelons of moviedom. Some of his most memorable films were The Picture of Dorian Gray, Easter Parade, Little Women, Royal Wedding, It Should Happen to You, Never So Few, and Ocean's 11, which he co-produced as well as starred in.

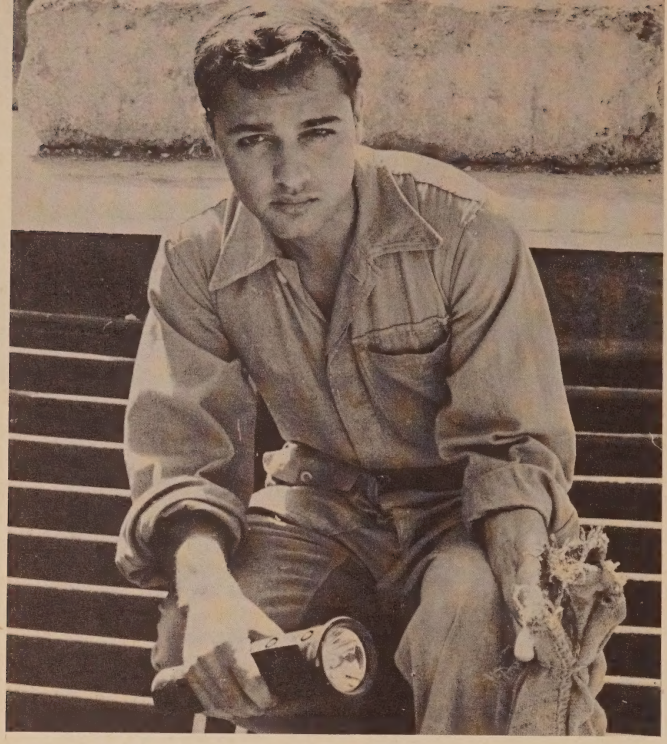
LEE J. COBB

Long one of America's finest and most successful character actors, Lee J. Cobb was Preminger's first and only choice for the role of the dynamic Barak, father of Ari Ben Canaan. Although still in his forties, Cobb has, throughout most of his career, specialized in the portrayal of elderly men. Perhaps his most famous role, that of the aging Willy Loman in Death of a Salesman, was created when the actor was only 35.

This odd type casting was not entirely accidental. When he began his career at 17, Cobb was told he was too young for the parts he wanted to play. Determined to get his way, he mastered the art of makeup and was soon an established character actor while in his early twenties. Some of his outstanding roles have been in Golden Boy and Clash by Night on Broadway, and in such films as The Moon is Down, Song of Bernadette, On The Waterfront, The Brothers Karamazov and Twelve Angry Men.

JOHN DEREK

One of Hollywood's handsomest leading men, John Derek would rather be thought of as an actor than an Adonis. His determination to play interesting roles rather than stereotyped romantics, has led him all over the world. Beginning in Hollywood with Knock On Any Door, he has also appeared in Prince of Players, The Ten Commandments, Saturday's Hero, and a variety of European films. He returned to America just when Otto Preminger was seeking someone to play Taha in EXODUS.

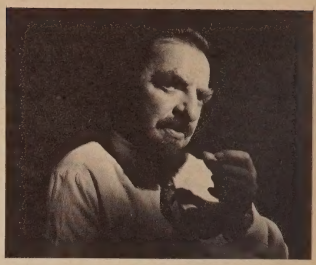


SAL MINEO TO PLAY EXODUS' DOV LANDAU

NEW YORK, FEBRUARY 25, 1960: In one of the most off-beat castings in recent years, Sal Mineo was today assigned to play Dov Landau, 17 year old survivor of the Warsaw Ghetto and Auschwitz, in the film version of EXODUS. Mineo, long a teen-aged favorite due to his films, records and TV appearances will be reverting to the kind of acting that made him the youngest performer ever nominated for a best supporting actor award for his role in Rebel Without a Cause. Mineo, obviously delighted, said he could not wait to begin work in the role. He admitted that he had been trying for more than a year to snag the prize, but had just about given up hope when Producer Preminger called him in and had him read for it. "I didn't even ask about money" Mineo reported. "I'd have paid them for a part like this."

Mineo, who was born in New York on January 10, is twenty-one. Belying his few years, EXODUS is his 13th motion picture. His others include, notably, Giant, Somebody Up There Likes Me, Dino (a film re-creation of his Emmy winning TV role) and The Gene Krupa Story. He has also appeared on Broadway in The Rose Tattoo and The King and I. He has appeared on all the major TV shows, and his recording of Start Moving sold over a million copies.

Sal lives with his family in Mamaroneck, where, when he is not working, he devotes his time to such hobbies as photography, weight lifting, playing the drums and painting.

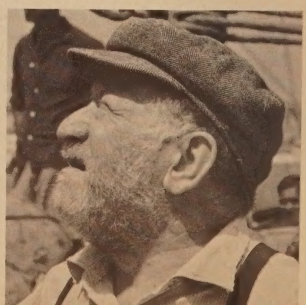


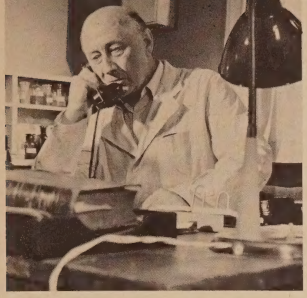
HUGH GRIFFITH

Welshman Hugh Griffith is England's actor of all nations. Before playing the Greek Mandria in EXODUS, he won an Oscar for his portrayal of the Shiek in Ben Hur; and gave standout performances in such varied roles as the French General St. Pe in Waltz of the Toreadors, and Thomas Wolfe's sculptor father in Look Homeward Angel. He has appeared in many English movies, in The Story on Page One, and on virtually all the major television shows in such varied roles as Long John Silver and the aging Doctor in The Citadel.

GREGORY RATOFF

Better known as a motion picture producer and director, Gregory Ratoff acts when he gets a role he cannot resist or when Otto Preminger asks him to. EXODUS is a happy combination of both. Previously, Ratoff had acted for Preminger in The Moon is Blue. Other acting chores include All About Eve, Once More With Feeling, and The Big Gamble. On the directorial side, for which he admits a preference, the Russian born Ratoff has done such memorable films as Intermezzo with Leslie Howard and a newcomer named Ingrid Bergman; Moss Rose; and the recent Oscar Wilde in which he directed his fellow EXODUS player Ralph Richardson.



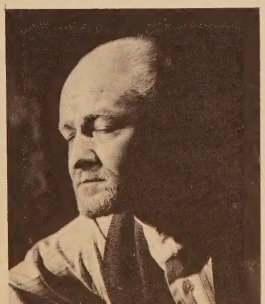


FELIX AYLMER

Felix Aylmer (Doctor Liebermann) has been a steadily employed actor ever since his debut in London in 1911. Starting on the stage, he waited until movies had learned to talk before entering the medium. His first film, a German production, found him in the same cast with a then unknown Laurence Olivier. Aylmer has long been regarded as one of Britain's fine character actors, through his performances in Hamlet, Mr. Emmanuel and Saint Joan. He has also been seen in many American films including Quo Vadis, Ivanhoe, Separate Tables, and the recent From the Terrace in which he first appeared with Paul Newman.

DAVID OPATOSHU

David Opatoshu won the coveted role of Akiva in five minutes. Preminger knew he wanted him in the film, but didn't know for which part. David wanted to play Akiva and said so. Preminger, who had another actor in mind, at first said no, whereupon Opatoshu launched into a five minute speech which convinced the director that this *was* Akiva. Some of his other roles have been in Cimarron, The Brothers Karamozov, Naked City and Party Girl. He is also a favorite on Broadway, having appeared in Golden Boy, Night Music, Me and Molly, Once More with Feeling, and the current The Wall.



PREMINGER FINDS HIS KAREN

LONDON, MARCH 14, 1960: Climaxing more than a year of looking, Otto Preminger today signed an unknown English girl, 14 year old Jill Haworth, for the leading role of Karen Hansen in his production of EXODUS. To get the part, Jill had to win out over thousands of candidates from all over the world and over a dozen other girls whom Preminger tested here and in New York.

Petite (5 foot 2) golden haired and blue eyed, Jill at first couldn't believe that she had won the role. It will be her first important part. Born in Sussex, she is an only child. Neither of her parents were in showbusiness, but Jill has attended the Corona School in London (which specializes in professional children) since she was 11. Originally, she started as a dancer because "I was always rather tiny, and I guess my parents wanted to make me stronger."

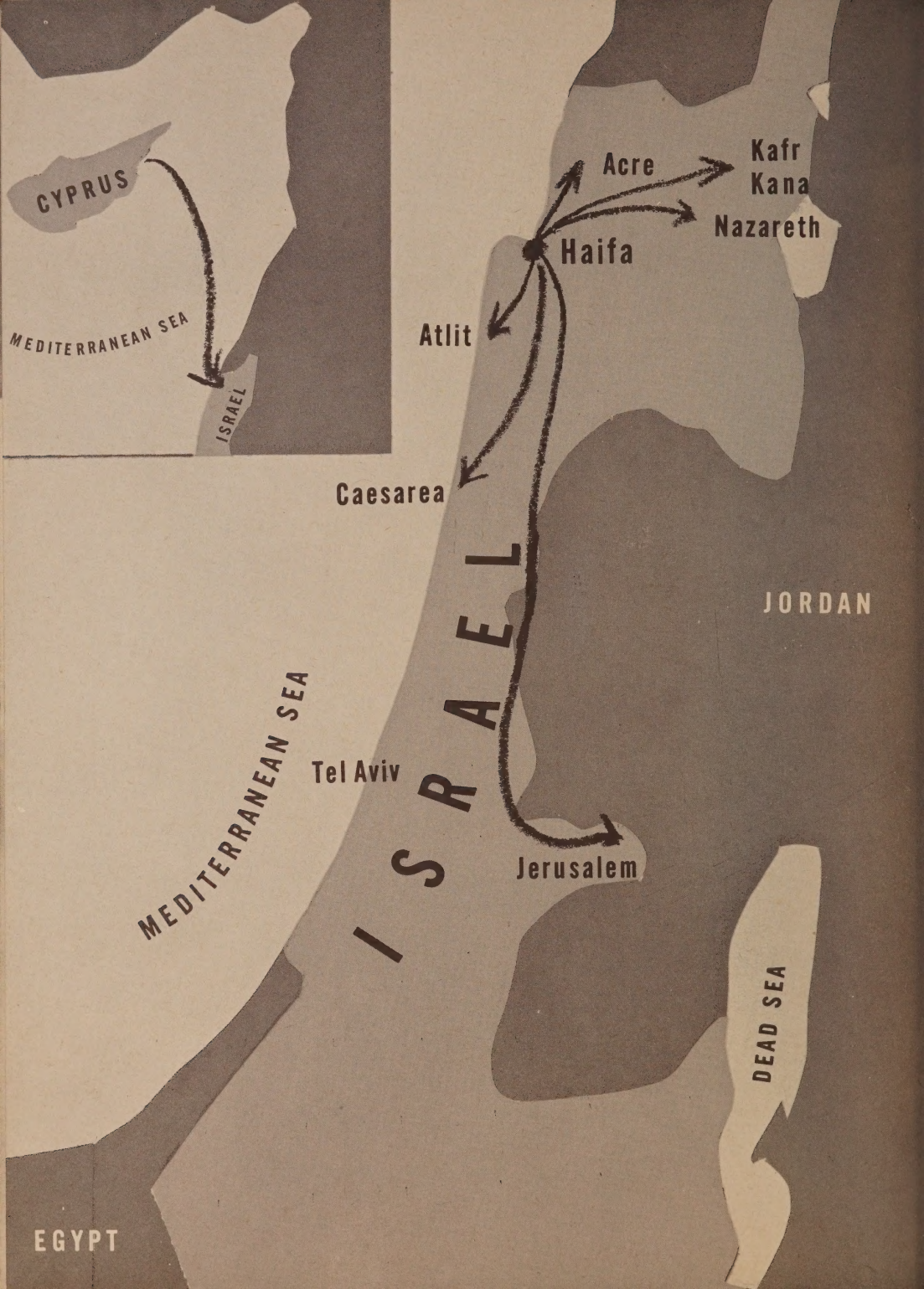
An avid movie goer, Jill's greatest thrill came not at winning the part of Karen but at the news that Sal Mineo would be playing Dov opposite her. She is an ardent Mineo fan, and his photographs decorated her wall at school.

Aside from acting, Jill's main interest is animals, having owned, at various times and for varying durations, cats, dogs, rabbits, a donkey, a porcupine, and an Australian creature called a Bush Baby.

Jill was submitted for the EXODUS role by her school, along with several other candidates, but didn't think she had a chance. "When I kept lasting, you know, not being eliminated, I was sure it was a mistake", she says. "Then we did the tests, Mr. Preminger let me watch. I didn't think I could do it, but somehow I did."

Aside from wanting EXODUS to go on filming "forever" Jill's greatest ambition at the moment is to visit the United States, something she is scheduled to do when the film premieres in New York on December 15 of this year.

"EXODUS"
DIR.-PREMINGER
CAM.-LEAVITT
SCENE
27-3-60
TAKE


CYPRUS
MEDITERRANEAN SEA
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Caesarea
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Tel Aviv
ISRAEL
Jerusalem
DEAD SEA
EGYPT

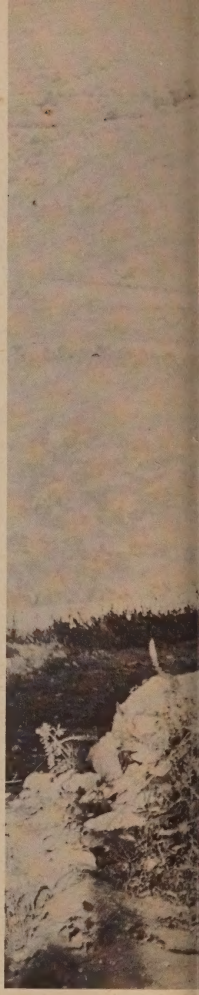
EXODUS STARTS TODAY IN ISRAEL

HAIFA, MARCH 27, 1960: The film version of EXODUS, started here this morning. Otto Preminger's production, with an all star cast, got going with a relatively simple scene, showing Sal Mineo as Dov Landau wandering through the streets of Haifa, ancient port town of Israel. Today's shooting centered around Paris Square, and turned the clock back several years. The action of EXODUS takes place in Spring, 1947, and the film company's art department has duplicated those days exactly.

Walking along the now calm streets, it is startling to see such symbols of the strife torn last days of British rule as barbed wire, tanks, and British soldiers. There are less obvious reminders of those days as well. A sidewalk cafe, across from the police station suddenly sprouted signs for Egyptian cigarettes (banned since the beginning of Arab-Israeli troubles) and English chocolates (now passed up in favor of the local products).

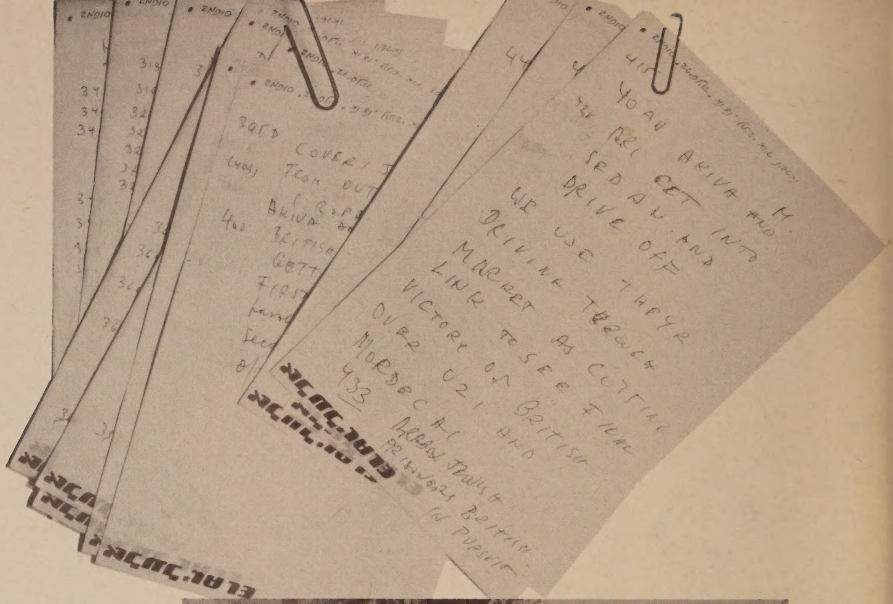
In movie-mad Israel, the arrival of the EXODUS unit has been an event of enormous interest, dominating the newspapers for weeks. Stars have been beseiged by autograph hunters and Eva Marie Saint has particularly charmed her fans by being able to write the greeting *Shalom* (peace) in Hebrew characters.

Ship Exodus (real name Olga) played role in film, as well as transporting all equipment.



As to the sets, the pictures on these pages show the variety of problems from the cramped car in which Akiva dies (above left) to the hilltop on which Newman and Miss Saint play a love scene. Transporting the necessary equipment to the spot (below left) took a bit of doing. Below right, Preminger and first assistant Gerry O'Hara, line up a shot on a windswept beach. Preminger insists on shooting all night scenes after dark, instead of the more usual method of shooting in daylight with dark filters.

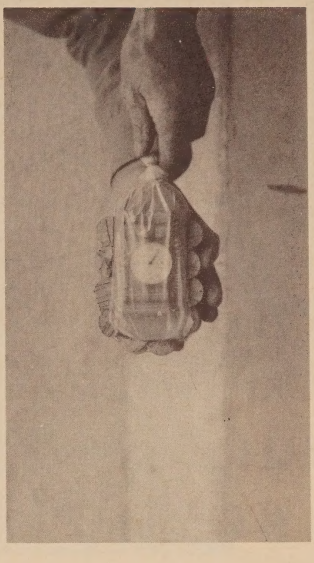
PANAVISION



DETAILS

An idea of the many details a director must control can be had from these pictures. Above, between takes, Preminger makes notes in his script. Some of them, shown at top, are an interesting insight into how a scene is built. These deal with the prison break sequence. For a look at the finished product, see pages 48-53.

Below, Preminger first points out exactly where he want a heavy truck to stop short, just missing Sal Mineo. Then, he instructs Mineo in the proper way to play the scene. All this will run a few seconds on the screen.



TECHNICAL ADVISORS

Bringing a huge slice of modern history to life is an enormous task. One of the many people who helps to do it accurately is the technical advisor. EXODUS had a score of these, ranging from a full time Israeli advisor appointed by the army: (Col. Rivlin) and a full time British advisor (Gen. Rome, ret., who was British Commander in Haifa for 18 months at the time portrayed in the film) to relatively minor but no less important ones such as the Doctor who taught Eva Marie Saint how to clean out a wound. Above, a genuine Arab *mukhtar* looks on as John Derek, the film's Taha, gets a lesson in the proper way to don an Arab headdress.

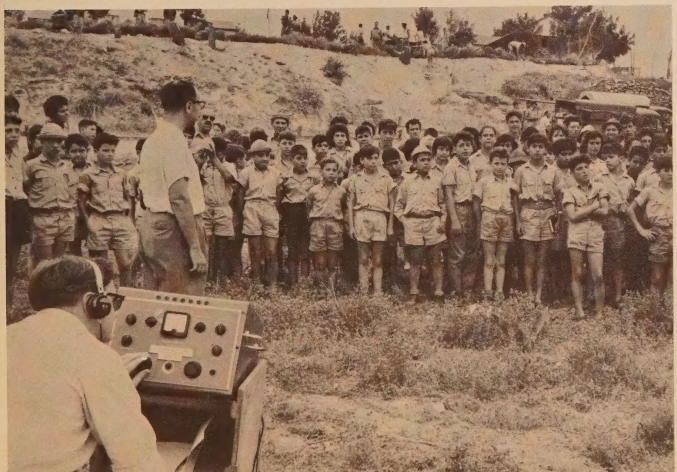
In addition to the score of official advisors, there were literally millions more. Everyone in Israel who had been there in the days when the story took place was an expert. Others, who had merely read the book, thought that they were.

Eventually, this passion for accuracy infected the cast. Paul Newman spent four weeks prior to shooting travelling around the country incognito in an attempt to absorb the feelings of a real Israeli. Sal Mineo and Jill Haworth worked with a speech advisor to perfect their European accents. Eva Marie Saint even studied Hebrew.

This attention to authenticity may seem exaggerated to some moviegoers. But in recreating such recent history, the slightest anachronism or mistake is enough to dispel the illusion of a scene.

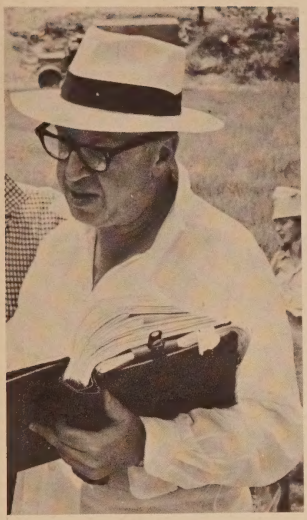
PROPS

Part of the accuracy mentioned before was applied to props. Determined to get reality on the screen, Preminger insisted that all props be built from materials available in Israel. The time bomb above, which plays an important part in the prison break, was such a prop, not only built from available material, but modelled exactly after the bomb used in the real life break. In all, EXODUS required some 15,000 separate props.



MUSIC

The score for EXODUS was composed by Ernest Gold, shown at right supervising the recording of a children's chorus. To familiarize himself with the various styles of music indigenous to the film's locales — Israeli, Arabic, Greek, Turkish — Gold was with the unit during the entire shooting schedule composing on the spot between intense sessions of research. The resulting music, conducted by the composer, has been recorded by RCA Victor.



THE LIGHTER SIDE OF THE PICTURE

Actors are like children, or so an old saying would have it. Everyone knows that. And the EXODUS cast was no exception. No amount of heat or hard work ever killed the fun for very long. The pictures here give some idea of that fact. The hat Jill Haworth wears at extreme upper left is the same one Mrs. Otto Preminger wears in the next picture. Mrs. Preminger, feeling the sun might be too strong on Jill's bare head, gave the girl the hat. It became Jill's lucky hat, and she refused to go to the set without it. As production drew to a close, the hat was a mess. Each night, Jill's mother had to try and sew the fast decaying straw together. But sew it she did, or Jill couldn't act. At least, so she claimed.

Hats were an important wardrobe item to everyone between takes, not only to protect the head, but to kill the glare of the dazzling Spring sun. Paul Newman and Eva Marie Saint seem to be in competition here for a non-existent crazy hat prize. Actually, it's more a case of necessity mothering invention considering that the temperature was mainly between 90° and 110° in the shade. Newman at the extreme left wears a khaki field cap, brim turned down, on which he rested a cardboard holder for a floodlight. Below, he clowns with a box. That cellophane bag Eva Marie Saint sports at left, is really a practical device to protect her newly washed hair and freshly applied makeup from the sand.

The pictures directly above and below, would seem to deny the greater vigor of the very young. Above, Paul Newman and Miss Saint, play on a seesaw at the Youth Village, while waiting to go to work. Below, Sal Mineo and Jill Haworth use their leisure time to catch a quick rest.

FIELD DAY FOR AMATEUR ACTORS

One hazard of filming a picture the size of EXODUS entirely on location is the necessity for using people who are not actors in the cast. Most of these are called on only for "extra" or crowd work. But occasionally, a thrilled amateur finds himself with a line or two.

The biggest "extra" scene created special problems, however. The script called for a restaging of the events in Jerusalem on the night the U.N. voted to create the state of Israel. To give accuracy to the scene, some 20,000 extras were needed. It would have taken weeks to hire this many, so Preminger decided to gamble. He ran a giant lottery, with the prizes to be all the money collected plus six trips to America for the film's premiere. On the night the scene was shot, excited Israelis crashed through the police lines, swelling the total to nearly 50,000. They were, in the director's words, "The best behaved crowd I have ever seen." They stayed on the "set" (The Russian Compound) until far beyond midnight, acting and singing their national anthem. For a look at the results, see pages 54-55.

The amateur actors shown here, are examples of "type casting". Above, are some of the children of Israel who play the inhabitants of Gan Dafna, a Youth Village which figures largely in the film. Below, Sal Mineo chats between takes with one of the 10 Abyssinian priests who appear with him in a scene.

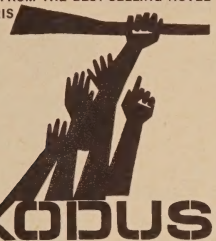
EXODUS BREAKS RECORD

Before shooting had been completed on Exodus, advance sales of tickets for the initial engagements of the film had passed the $500,000 mark. And this was still six months before the opening. By mid-October, sales had passed the $1,000,000 mark and still showed no signs of abating. Further, it had become virtually impossible to buy a ticket for any night showing of the film in New York for the first six months of the run. The enormity of these facts can best be realized when compared to the previous record holder: $100,000 on opening night.

All this was achieved by only four ads (seen at right) proving that publicity, if properly timed, can accomplish its purpose, without enormous expense.

The ads, designed by Saul Bass, appeared on the first day of filming, on the day the company moved from Haifa to Jerusalem, on the day they left Israel for Cyprus, and on the final day of shooting. Running in every newspaper in each city where the film was scheduled to open, they set off an avalanche of orders through which harried but happy theatre treasurers are still digging their way.

TODAY PAUL NEWMAN, EVA MARIE SAINT, RALPH RICHARDSON, LEE J. COBB, PETER LAWFORD, SAL MINEO, JOHN DEREK, GREGORY RATOFF, HUGH GRIFFITH, DAVID OPATOSHU, ALEXANDRA STEWART, MARIUS GORING, FELIX AYLMER, MICHAEL WAGER & JILL HAWORTH START WORK IN ISRAEL ON OTTO PREMINGER'S FILM "EXODUS" IN NEW PANAVISION 70 & TECHNICOLOR. THE SCREENPLAY BY DALTON TRUMBO IS FROM THE BEST-SELLING NOVEL BY LEON URIS.



EXODUS

WILL OPEN AT THE WARNER THEATRE IN NEW YORK ON DECEMBER 15, 1960; THE CINE-STAGE THEATRE IN CHICAGO ON DECEMBER 16, 1960; & THE WILSHIRE THEATRE IN BEVERLY HILLS ON DECEMBER 21, 1960.

RESERVATIONS BY MAIL ARE BEING ACCEPTED NOW — WRITE TO
THE WARNER THEATRE, 1685 BROADWAY
Price scale: EVENINGS (Mon. thru Thurs.) — Orch. or Loge $3.00; Balcony $2.00
EVENINGS (Fri., Sat., Sun. & Holidays) — Orch. or Loge $3.50; Balcony $2.50
MATINEES (Monday thru Friday) — Orchestra or Loge $2.50; Balcony $1.50
MATINEES (Saturday, Sunday & Holidays) — Orch. or Loge $2.75; Balcony $1.50

ALL WRAPPED UP

TODAY OTTO PREMINGER COMPLETED THE FILMING OF 'EXODUS.' ALL THE SHOOTING TOOK PLACE IN ACTUAL LOCALES AT HAIFA, ACRE, NAZARETH, CAESAREA, KAFR KANA, ATLIT AND JERUSALEM IN ISRAEL AND FAMAGUSTA, NICOSIA AND CARAVLOS ON THE ISLE OF CYPRUS. NOW 'EXODUS' ENTERS THE FINAL STAGES OF MUSICAL SCORING AND EDITING.

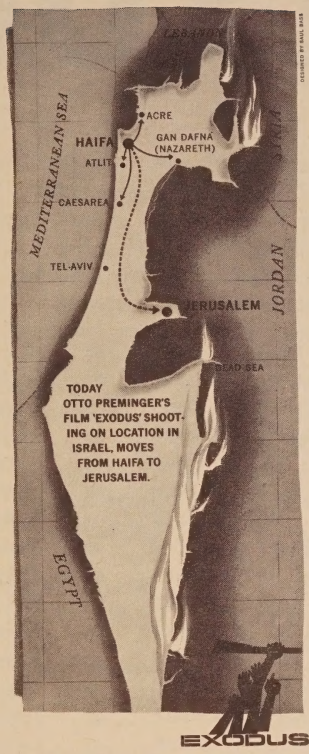
'EXODUS' STARS PAUL NEWMAN, EVA MARIE SAINT, RALPH RICHARDSON, PETER LAWFORD, LEE J. COBB, SAL MINEO, JOHN DEREK, HUGH GRIFFITH, GREGORY RATOFF, FELIX AYLMER, DAVID OPATOSHU & JILL HAWORTH. SCREENPLAY BY DALTON TRUMBO FROM THE BEST-SELLING NOVEL BY LEON URIS. PRODUCED AND DIRECTED BY OTTO PREMINGER IN NEW PANAVISION 70 AND TECHNICOLOR® — A UNITED ARTISTS RELEASE.

'EXODUS' WILL OPEN AT THE WARNER THEATRE IN NEW YORK ON DECEMBER 15, 1960; THE CINE-STAGE THEATRE IN CHICAGO ON DECEMBER 16, THE FOX WILSHIRE THEATRE IN BEVERLY HILLS ON DECEMBER 21, AND AT THE SHERIDAN THEATRE IN MIAMI BEACH ON DECEMBER 22.

RESERVATIONS BY MAIL ACCEPTED NOW — **FOX WILSHIRE THEATRE**
Price scale: EVENINGS (Sun. thru Thurs.)—Orch. or Loge $2.80; Balcony $2.20 • EVENINGS (Friday, Saturday & Holidays)—Orch. or Loge $3.50; Balcony $2.50 • MATINEES (daily)—Orch. or Loge $2.50; Balcony $1.80 • all prices tax included. Holiday prices during Christmas and Easter weeks.

NAME
ADDRESS
DATE MAT. ☐ EVE. ☐ NO. AND PRICE ALT. DATE

Make checks or money orders payable to Fox Wilshire Theatre, 8440 Wilshire Blvd., Beverly Hills. Please include stamped, self-addressed envelope.



STARRING PAUL NEWMAN, EVA MARIE SAINT, RALPH RICHARDSON, LEE J. COBB, PETER LAWFORD, SAL MINEO, JOHN DEREK, HUGH GRIFFITH, FELIX AYLMER, DAVID OPATOSHU, & JILL HAWORTH, THE SCREENPLAY BY DALTON TRUMBO, FROM THE BEST-SELLING NOVEL BY LEON URIS, WILL OPEN AT THE WARNER THEATRE IN NEW YORK ON DECEMBER 15, 1960; THE CINE-STAGE THEATRE IN CHICAGO ON DECEMBER 16, 1960; THE FOX-WILSHIRE THEATRE IN BEVERLY HILLS ON DECEMBER 21, 1960; AND AT THE SHERATON THEATRE IN MIAMI BEACH ON DECEMBER 22, 1960.
In New Panavision 70 and Technicolor®—A United Artists Release.

RESERVATIONS BY MAIL BEING ACCEPTED NOW
FOX WILSHIRE THEATRE
Price scale: EVENINGS (Sun. thru Thurs.)—Orch. or Loge **$2.80**; Balcony **$2.20**
EVENINGS (Friday, Saturday & Holidays)—Orch. or Loge **$3.50**; Balcony **$2.50**
MATINEES (daily)—Orch. or Loge **$2.50**; Balcony **$1.80** all prices tax included

NAME
ADDRESS
DATE MAT. ☐ EVE. ☐ NO. AND PRICE ALT. DATE

Make checks or money orders payable to Fox Wilshire Theatre, 8440 Wilshire. Mail to above address. Please include stamped, self-addressed envelope with your order

TODAY
OTTO
PREMINGER'S
'EXODUS'
SET SAIL
FROM
JERUSALEM
WITH STARS
PAUL NEWMAN
EVA MARIE SAINT
RALPH RICHARDSON
LEE J. COBB
PETER LAWFORD
SAL MINEO
JOHN DEREK
HUGH GRIFFITH
GREGORY RATOFF
FELIX AYLMER
DAVID OPATOSHU
AND JILL HAWORTH
TO CONTINUE LOCATION
SHOOTING
ON THE ISLE OF
CYPRUS.
THE SCREENPLAY
BY DALTON TRUMBO,
FROM THE
BEST-SELLING
NOVEL
BY LEON URIS,
WILL OPEN AT
THE WARNER
THEATRE
IN NEW YORK ON
DEC. 15, 1960;
THE CINE-STAGE
THEATRE
IN CHICAGO
ON DEC. 16, 1960;
THE FOX
WILSHIRE
IN BEVERLY
HILLS ON
DEC. 21, 1960
& AT THE
SHERIDAN
THEATRE
IN MIAMI
BEACH
DEC. 22,
1960.

In New Panavision 70 and Technicolor®—A United Artists Release.

RESERVATIONS BY MAIL BEING ACCEPTED NOW
CINE-STAGE THEATRE
Price scale: EVENINGS (Sun. thru Thurs.)—Orch. or Loge **$2.80**; Balcony **$2.20**
EVENINGS (Friday, Saturday & Holidays)—Orch. or Loge **$3.50**; Balcony **$2.50**
MATINEES (Every Wednesday)—Orchestra or Loge **$2.20**; Balcony **$1.49**
MATINEES (Saturday, Sunday & Holidays)—Orch. or Loge **$2.50**; Balcony **$1.75**
all prices tax included. Holiday prices during Christmas and Easter weeks.

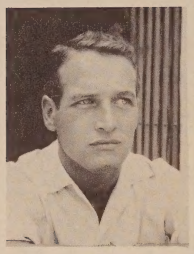
NAME
ADDRESS
DATE MAT. ☐ EVE. ☐ ALT. DATE
NO. AND PRICE

EXODUS

Make checks or money orders payable to Cine-Stage Theatre, 180 N. Dearborn. Mail to above address. Please include stamped, self-addressed envelope with your order

OTTO PREMINGER PRESENTS

EXODUS

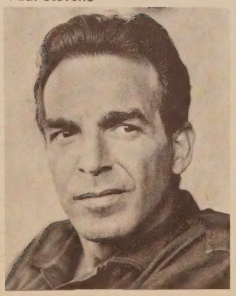


Paul Newman

Alexandra Stewart

Betty Walker

Paul Stevens



PAUL NEWMAN	*as*	Ari Ben Canaan
EVA MARIE SAINT	*as*	Kitty Fremont
RALPH RICHARDSON	*as*	General Sutherland
PETER LAWFORD	*as*	Major Caldwell
LEE J. COBB	*as*	Barak Ben Canaan
SAL MINEO	*as*	Dov Landau
JOHN DEREK	*as*	Taha
HUGH GRIFFITH	*as*	Mandria
GREGORY RATOFF	*as*	Lakavitch
FELIX AYLMER	*as*	Dr. Lieberman
DAVID OPATOSHU	*as*	Akiva
JILL HAWORTH	*as*	Karen
MARIUS GORING	*as*	Von Storch
ALEXANDRA STEWART	*as*	Jordana
MICHAEL WAGER	*as*	David
MARTIN BENSON	*as*	Mordekai
PAUL STEVENS	*as*	Reuben
BETTY WALKER	*as*	Sarah
MARTIN MILLER	*as*	Dr. Odenheim
VICTOR MADDERN	*as*	Sergeant
GEORGE MAHARIS	*as*	Yaov
JOHN CRAWFORD	*as*	Hank
SAMUEL SEGAL	*as*	Proprietor
DAHN BEN AMOTZ	*as*	Uzi
RALPH TRUMAN	*as*	Colonel
PETER MADDEN	*as*	Dr. Clement
JOSEPH FURST	*as*	Avidan
PAUL STASSINO	*as*	Driver
MARC BURNS	*as*	Lt. O'Hara
ESTHER REICHSTADT	*as*	Mrs. Hirshberg
ZEPORAH PELED	*as*	Mrs. Frankel
PHILO HAUSER	*as*	Novak

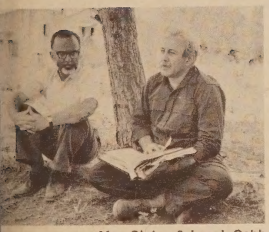
Eva Marie Saint

Peter Lawford

Distributed by United Artists Corporation
in Technicolor and Super Panavision 70 Todd AO Six Track Stereophonic Sound

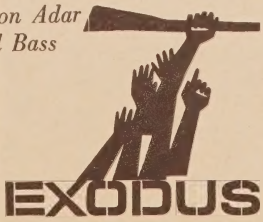
Ralph Richardson

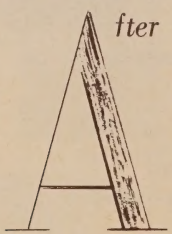
PRODUCED AND DIRECTED BY	*Otto Preminger*
SCREENPLAY	*Dalton Trumbo*
FROM THE NOVEL BY	*Leon Uris*
MUSIC	*Ernest Gold*
ART DIRECTOR	*Richard Day*
ASSOCIATE	*Bill Hutchinson*
DIRECTOR OF PHOTOGRAPHY	*Sam Leavitt A.S.C.*
FILM EDITOR	*Louis R. Loeffler*
CAMERA OPERATOR	*Ernest Day*
ELECTRICAL SUPERVISOR	*James Almond*
KEY GRIP	*Morris Rosen*
MAKEUP	*George Lane S.M.A.*
HAIRDRESSING	*A. G. Scott*
WARDROBE	*Joe King, May Walding*
	Margo Slater
PROPERTY MASTER	*Robert Goodstein*
SOUND	*Paddy Cunningham, John Cox, Red Law*
MUSIC EDITOR	*Leon Birnbaum*
SOUND EFFECTS EDITOR	*Win Ryder*
SPECIAL EFFECTS	*Cliff Richardson*
SCRIPT SUPERVISOR	*Angela Martelli*
SET DRESSING	*Dario Simoni*
COSTUME COORDINATOR	*Hope Bryce*
MISS SAINT'S CLOTHES DESIGNED BY	*Rudi Gernreich*
GENERAL MANAGER	*Martin C. Schute*
PRODUCTION MANAGER	*Eva Monley*
ASSISTANT PRODUCTION MANAGERS	*Mati Raz, Ivan Lengyel*
	Lionel Lober
PRODUCTION SECRETARY	*Noreen Hipwell*
ASSISTANT TO THE PRODUCER	*Max Slater*
SPEECH CONSULTANT	*Simon R. Mitchneck*
TECHNICAL ADVISORS	*Ilan Hartuv, Anan Safadi*
FIRST ASSISTANT DIRECTOR	*Gerry O'Hara*
ASSISTANT DIRECTORS	*Otto Plaschkes, Yoel Silberg,*
	Larry Frisch, Christopher Trumbo
ASSISTANT ART DIRECTOR	*Arnon Adar*
TITLES	*Saul Bass*


Max Slater & Lee J. Cobb

Sam Leavitt

Angela Martelli

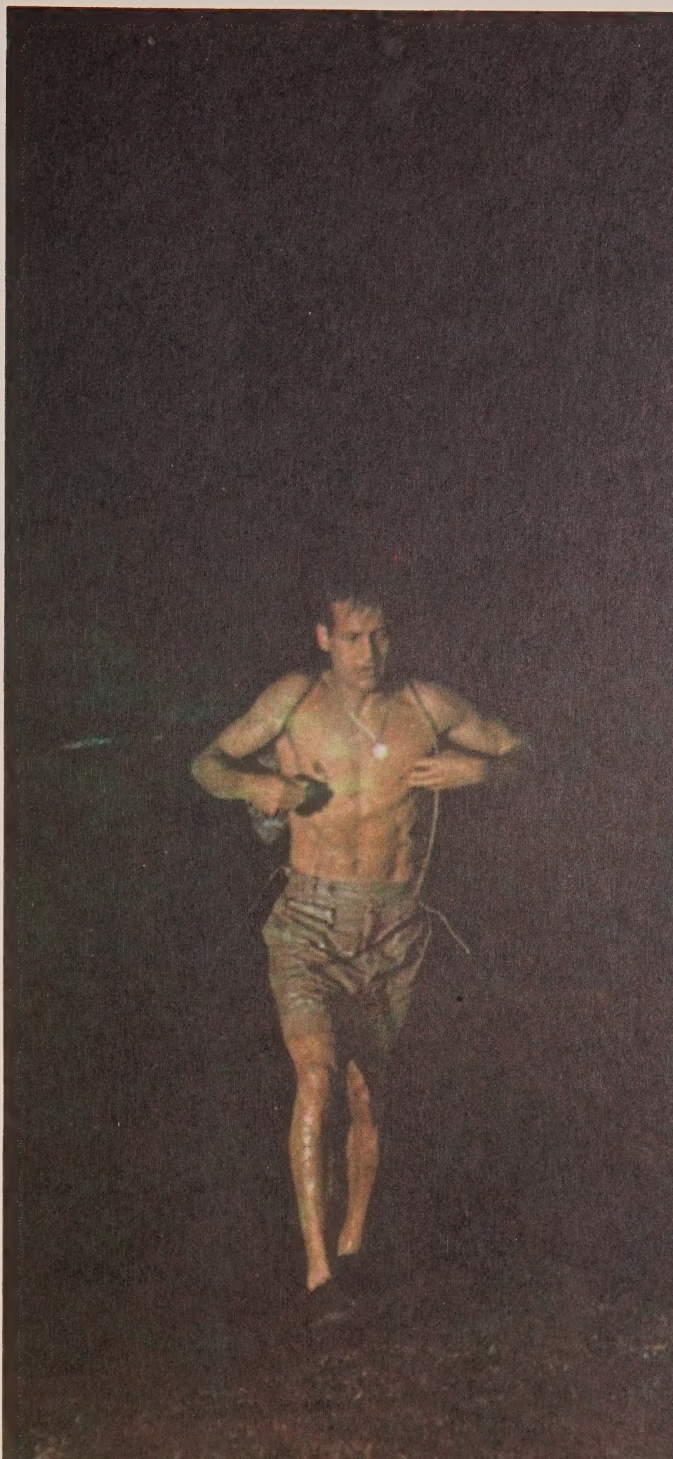




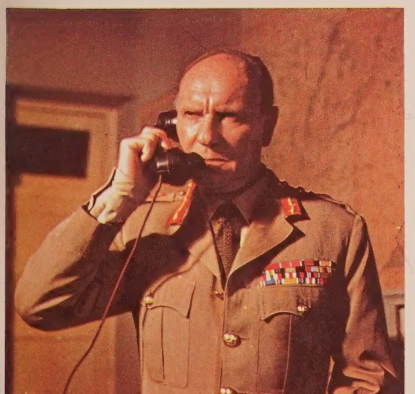
fter more than two years work Exodus is on the screen.

Here are some of the highlights from the film in a portfolio of color photographs.

Exodus begins . . . On Cyprus in April of 1947 when refugees who sought to enter Palestine were turned back by British and kept in Caraolos Camp. In an effort to change British policies, Israeli Underground decides to stage a mass escape from Caraolos, and sends Ari Ben Canaan to Cyprus illegally, to accomplish this mission.



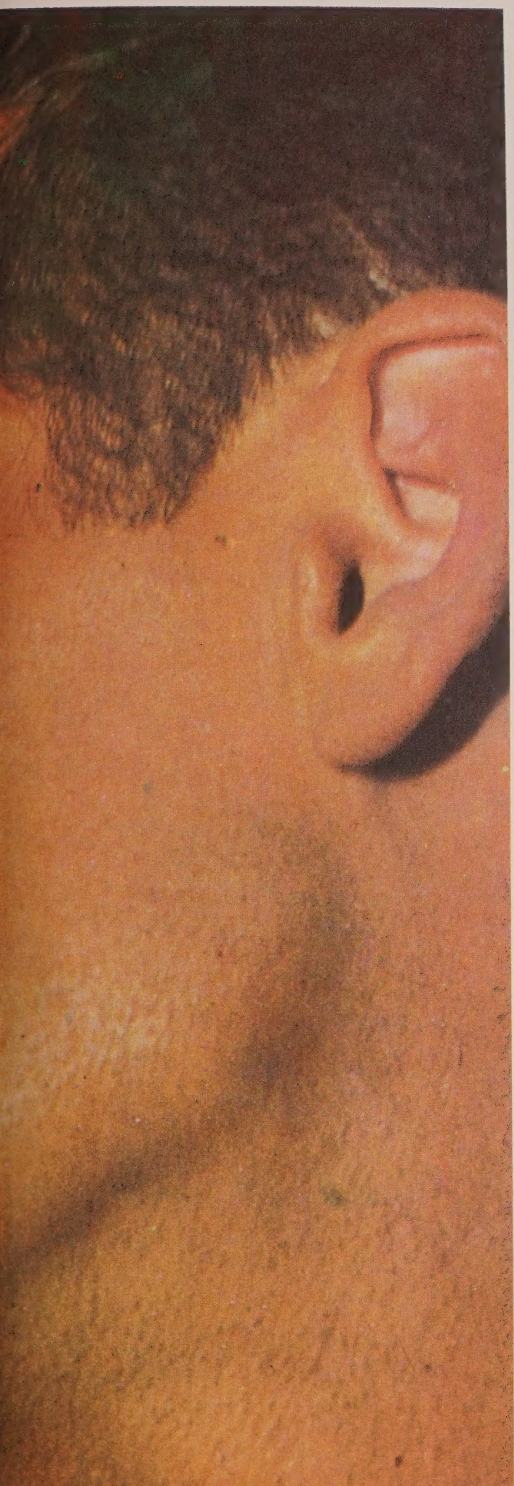
American nurse Kitty Fremont, working at Caraolos, meets Dov Landau and Karen Hansen. After Ari carefully arranges escape with Mandria, he is seen by Kitty and Caldwell. He tells them refugees are being returned to Germany. Kitty, worried about Karen tells General Sutherland. He orders ship to be stopped.



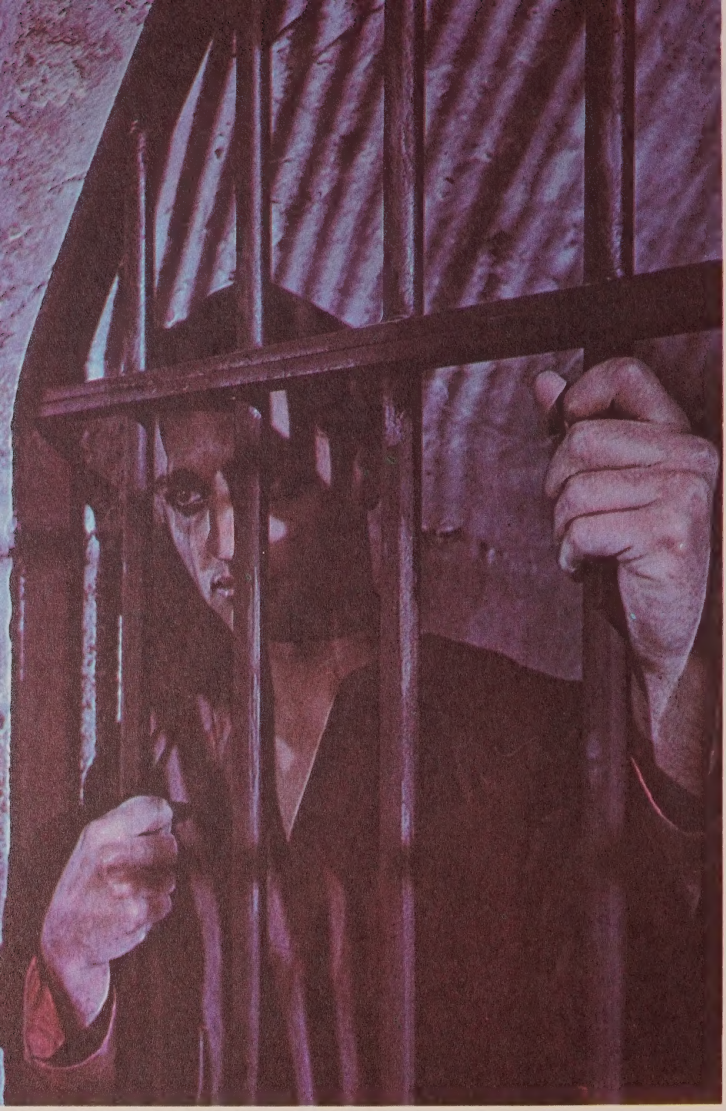
Aboard the Exodus refugees declare a hunger strike. When Ari decides that children under thirteen must return to Caraolos, mothers swear to see them die rather than return. On shore, Mandria collects new food supply, convinced that Ari will win.

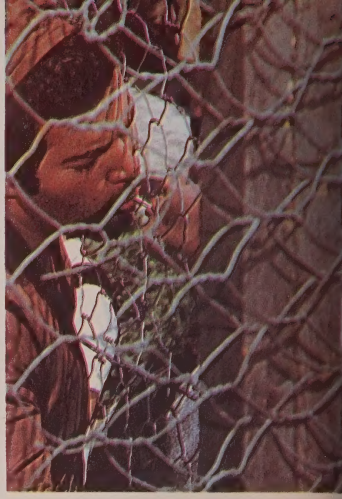
As strike goes on and one man dies, world feeling mounts. The U. N. votes to establish a special Palestine Commission. Finally, British let ship sail amid great rejoicing on board and all over the world.

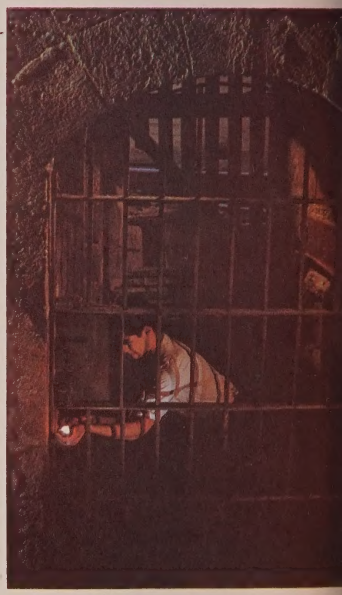
Once in Israel, Dov tries to join the Irgun, a terrorist organization which is commanded by Ari's uncle, Akiva Ben Canaan. While he questions Dov on his past life, Akiva catches him in a few lies. Insisting on the truth, he draws out a shocking story of Nazi brutality in Concentration Camps. Then, with gun and Bible, Dov is given the Irgun Oath.



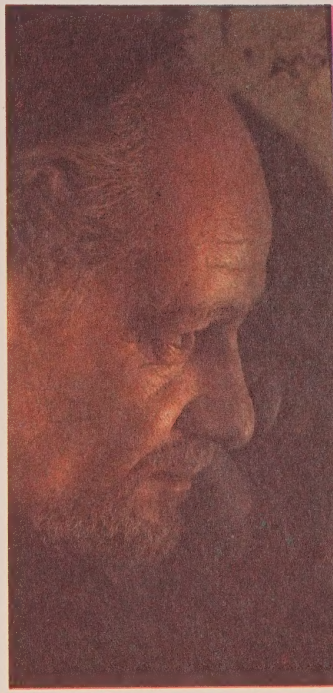
In Jerusalem, Kitty and Ari meet and fall in love. But before the romance is very far along, differences begin to drive them in opposite directions.

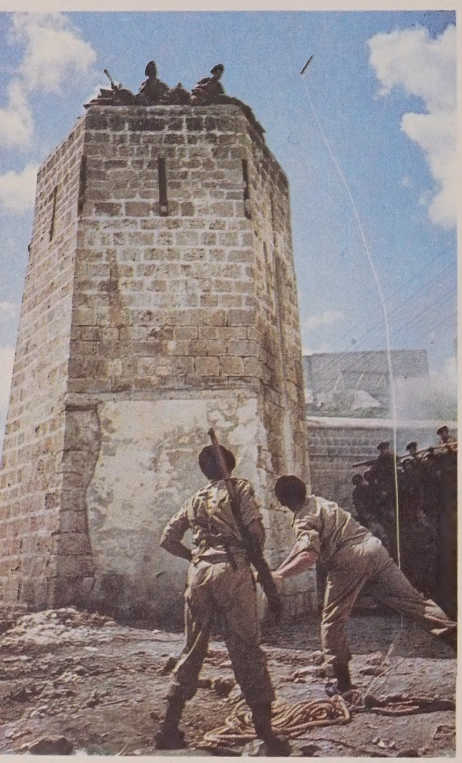






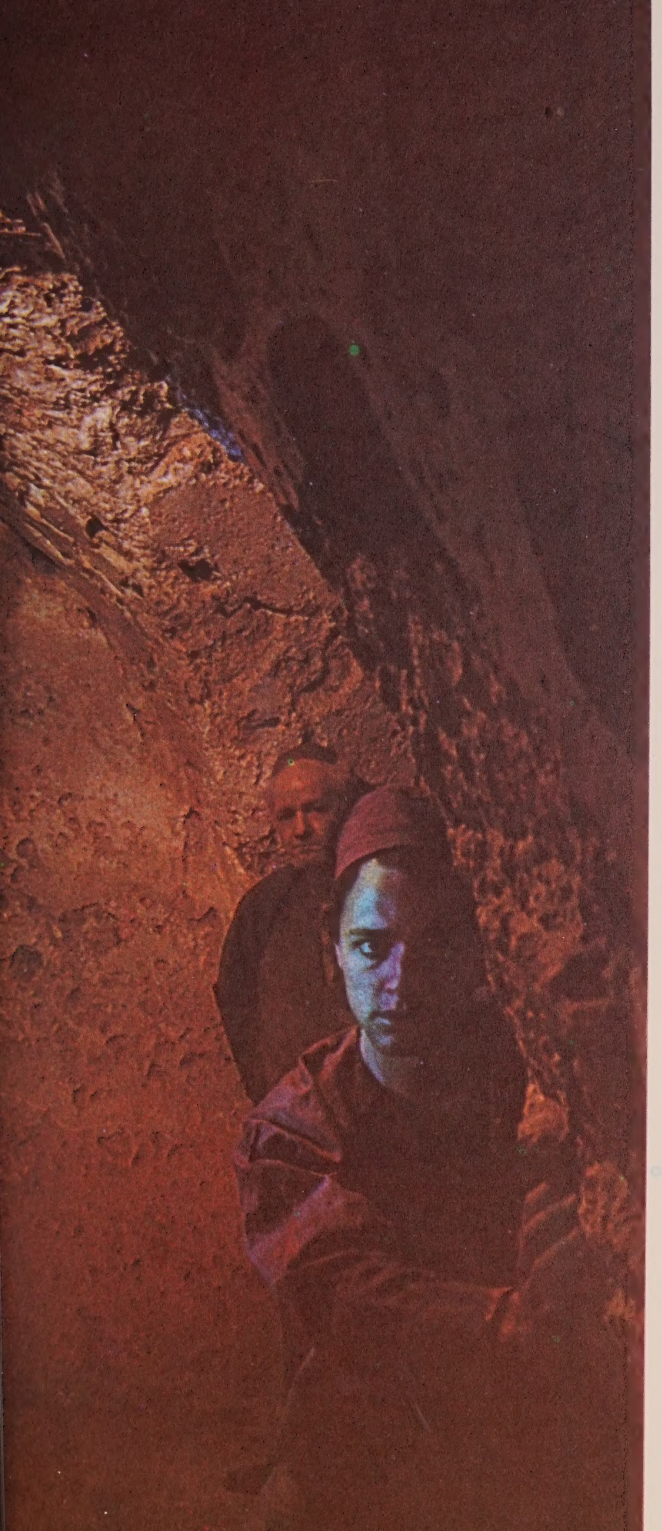
Akiva is captured by the British and sentenced to die. Ari promises his father he will save Akiva. He begins by arranging for Dov to be arrested also, thus giving him an agent inside the prison. Supplies are smuggled inside from which a bomb is made to blow up cell door.

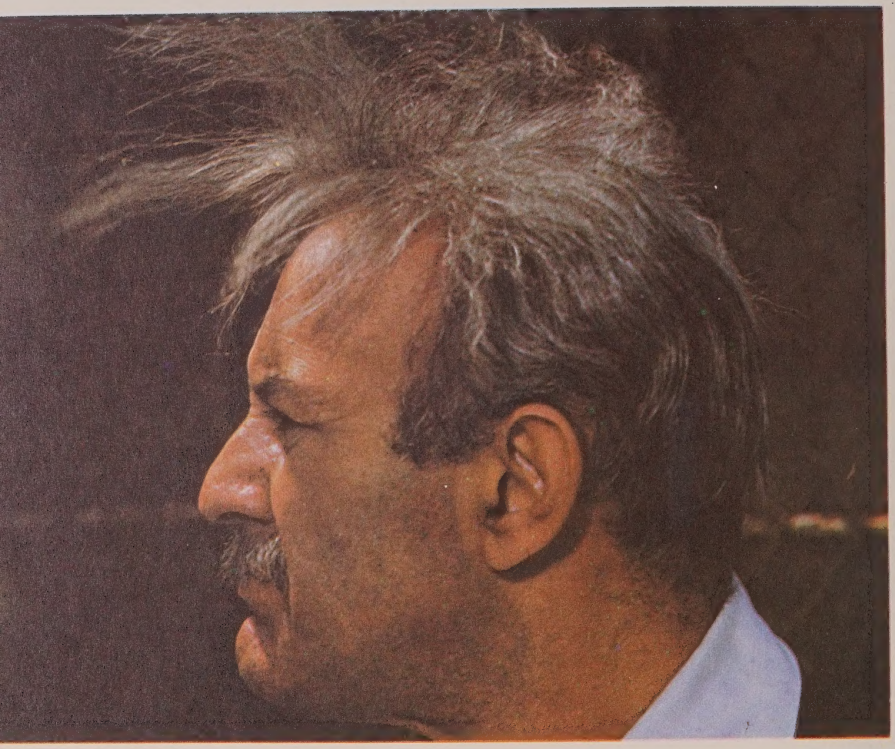


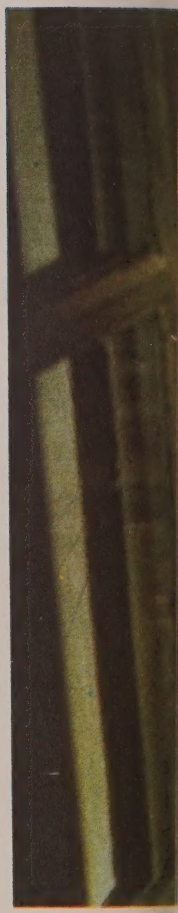


Meanwhile, other members of Irgun stage diversionary action to draw British soldiers away from prison break. For further confusion, the Arab prisoners are also set loose giving the British hundreds to try and recapture. In the meantime, Ari has gone to roof of adjoining bath house and set dynamite which . . .

. . . blows up prison wall setting Dov and Akiva free. All flee back over rooftop to waiting escape cars. Later, while jumping a British roadblock, Akiva is killed and Ari critically wounded. Kitty hides him and nurses him back to health in home of Taha, an Arab. When he is well, Ari and Kitty decide to wed.





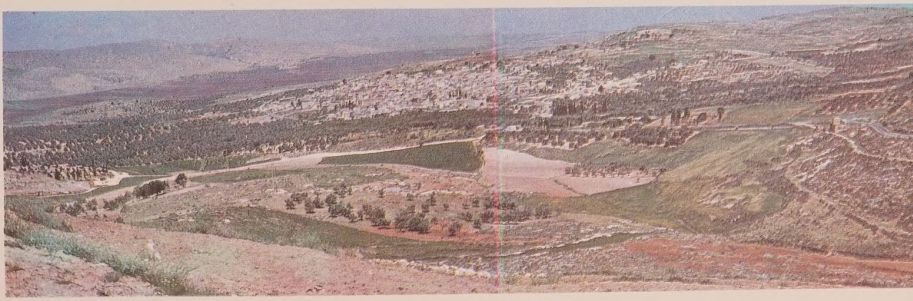


The U. N. votes to partition Palestine, thus creating the state of Israel. In Jerusalem Barak Ben Canaan, Ari's father announces the news to a wildly cheering crowd. But partition also means war with the Arabs.

Warned by Taha of planned attack on Gan Dafna where Karen and Dov live, Ari orders an evacuation of all under thirteen. Reenforcements reach village, Ari decides to attack the nearby Arab town.

The Arab village is deserted except for the body of Taha, hanged by Arab Nazis because he had warned Ari. The only other casualty is Karen, killed by an Arab as she returned to Gan Dafna from visiting Dov in his fox-hole. Both bodies are buried in one grave.

But the fight goes on: the fight for Israel; the fight for peace.



PHOTOGRAPHS

pages 2 & 3: Louis Goldman
page 5: United Artists
pages 6 & 7: Stephen Colhoun
page 8: upper left: Louis Goldman, others, Burt Glinn
page 9: Burt Glinn
pages 10 & 11: Alexander Paal
page 12: Louis Goldman
page 13: Alexander Paal
page 14: Alexander Paal; left: Louis Goldman
page 15: upper: Alexander Paal; lower: Leo Fuchs
page 16: u.l.: Louis Goldman; u.r.: Alexander Paal; lower: Leo Fuchs
page 17: upper: Leo Fuchs; l.l.: Louis Goldman; l.r.: Alexander Paal
pages 18 & 19: Louis Goldman
pages 21 & 22: Alexander Paal
page 23: upper: Leo Fuchs; lower: Louis Goldman
page 24: upper: Alexander Paal; lower: Leo Fuchs
page 25: u.l.: Louis Goldman; u.r.: Leo Fuchs; lower: Alexander Paal
page 26: u.l.: Leo Fuchs; u.r.: Louis Goldman; center: Leo Fuchs;
l.l.: Leo Fuchs; l.r.: Alexander Paal
page 27: u.l.: Alexander Paal; u.r.: Leo Fuchs; lower: Leo Fuchs
page 28: upper: Leo Fuchs; lower: Alexander Paal
page 29: designed by Saul Bass
page 30: upper: Alexander Paal; center: Louis Goldman;
l.l.: Louis Goldman; l.r.: Leo Fuchs
page 31: all: Leo Fuchs
page 33: Louis Goldman
page 34: Louis Goldman
page 35: Gjon Mili
pages 36-39: Louis Goldman
page 40: Gjon Mili
page 41: Louis Goldman
page 42: Gjon Mili
page 43: Louis Goldman
pages 44-54: Gjon Mili
page 55: upper: Gjon Mili; lower: Louis Goldman
pages 56-60: Gjon Mili
pages 61: upper: Alexander Paal; lower: Gjon Mili
pages 62 & 63: Gjon Mili

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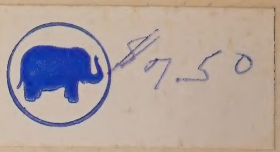

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